



## Course syllabus

Faculty of Arts and Humanities

Department of Film and Literature

4FV01E Filmvetenskap, magisterkurs, 30 högskolepoäng

4FV01E Film Studies, Master, 30 credits

### **Main field of study**

Film Studies

### **Subject Group**

Film Studies

### **Level of classification**

Second Level

### **Progression**

A1E

### **Date of Ratification**

Approved 2013-11-13

Revised 2021-07-02 by Faculty of Arts and Humanities.

The course syllabus is valid from autumn semester 2021

### **Prerequisites**

Film Studies 90 credits, including a degree project of at least 15 credits. Swedish B and English B.

## Objectives

### **Module 1. Theory and method in film studies, 7.5 credits**

After completing the module, the student should be able to

- account for and critically approach relevant theories and methods within film studies
- account for subject trends and research fields within film studies.

### **Module 2. Film, archives and digital culture, 7.5 credits**

After completing the module, the student should be able to

- account for the main features of the film and media theoretical debates about digitalisation covered in the course
- critically discuss the concept of archives on the basis of relevant perspectives within film and cultural studies
- conduct an individual analysis of one or several digital archives for film or film-

related material, using appropriate language.

### **Module 3. Degree project, 15 credits**

After completing the module, the student should be able to

- account for a study of film and media within a limited, independently chosen field
- independently share and compare research information within the academic community
- write an academic project demonstrating methodical and theoretical awareness, and act as a peer-reviewer in a seminar.

## **Content**

### **Module 1. Theory and method in film studies, 7.5 credits**

The film and media theoretical perspectives discussed and problematised during previous terms are related to current in-depth film and media theoretical texts. These texts are read and discussed in a seminar series focusing on the relation between theoretical bases and practical research methods.

### **Module 2. Film, archives and digital culture, 7.5 credits**

The course explores the importance for film studies of physical and digital film archives, and discusses questions concerning the materiality of moving images. Is a film the same regardless of the format and the context in which we have seen it? How does digitalisation affect different aspects of the history of film and TV? Are platforms used for the distribution of moving images, such as YouTube, to be considered as digital archives, even though preservation of films is not at all what they are concerned with? The concept of archives is problematised and the students develop research questions on the basis of the course literature, in independent projects focusing on one or several digital film archives.

### **Module 3. Degree project, 15 credits**

The student writes an academic Master's thesis which is discussed in a final seminar, and acts as a peer-reviewer of another student's thesis.

## **Type of Instruction**

In module 1, teaching is delivered in the form of lectures, film screenings, seminars and group exercises. In modules 2 and 3, teaching is delivered in the form of supervision.

The course may also be offered as a distance course via an online learning platform.

## **Examination**

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

In order to receive the grade of Pass, the student must achieve the course objectives. In order to receive the grade of Pass with Distinction, the student must have received this grade for at least 22.5 of 30 credits. Grading criteria for the grade of Pass with Distinction are specified in the study guide.

All modules are examined through seminar assignments and group exercises, along with

- a written assignment (Modules 1 and 2)
- a written thesis and peer-review of another student's thesis (Module 3)

Repeat examination is offered in accordance with Local regulations for courses and examination at the first and second-cycle level at Linnaeus University. If the university has decided that a student is entitled to special pedagogical support due to a disability, the examiner has the right to give a customised exam or to have the student conduct the exam in an alternative way.

## Course Evaluation

During or shortly after the course, a course evaluation is conducted. Results and analysis of the course evaluations are promptly communicated to the students who have taken the course. Students who are taking the course when it is offered the next time are informed of the results at the start of the course. The evaluation is anonymous.

## Required Reading and Additional Study Material

### **Module 1. Theories and methods in film studies. 7.5 credits**

Braudy, Leo & Cohen, Marshall (eds.), *Film Theory and Criticism*, New York: Oxford University Press, 2009. 912 p. ISBN: 0195158172 (selection, ca 300 p)

Elsaesser, Thomas & Hagener, Malte, *Film Theory: An Introduction Through the Senses*. Routledge, 2009, 222 p. ISBN: 041580101X

Lewis, Jon, Eric Smoodin (eds.), *Looking Past the Screen: Case Studies in American Film History and Method*, Duke University Press 2007, 416 p. ISBN: 0822338211

Relevant issues of *Journal of Scandinavian Cinema*, *Screen*, *Cinema Journal* and/or *Film International*.

### **Module 2. Film, archives and digital culture, 7.5 credits**

Acland, Charles R. and Eric Hoyt, eds., *The Arclight Guidebook to Media History and the Digital Humanities* (Falmer: REFRAME/Project Arclight, 2016). 414 pp. Open access PDF and EPUB downloadable at <http://projectarclight.org/book>.

Andersson, Lars Gustaf and Sundholm, John (2017), 'The cultural practice of minor cinema archiving: The case of immigrant filmmakers in Sweden', *Journal of Scandinavian Cinema*, 7:2, pp. 79–92.

Brunow, Dagmar: *Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention*. 2015. Berlin/Boston: deGruyter. 252 pp. Latest edition. (Selection)

Brunow, Dagmar: "Naming, shaming, framing? Ambivalence of queer visibility in audiovisual archives." In: *The Power of Vulnerability: Mobilizing Affect in Feminist, Queer and Anti-racist Media Cultures*. eds. Anu Koivunen, Katariina Kyrölä & Ingrid Ryberg. Manchester University Press 2018, s. 174-195.

Brunow, Dagmar: "Curating Access to Audiovisual Heritage: Cultural Memory and Diversity in European Film Archives." *Image and Narrative* (18) 1, 2017, s. 97-110.

Cifor, Marika, Hanna Girma, Shanya Norman, and Miriam Posner: 2018 'Early African-American Film Database, 1909–1930.' *Journal of Open Humanities Data*, 4: 1.

Ernst, Wolfgang. 2013. "Discontinuities: Does the Archive Become Metaphorical in Multimedia Space?" (2006). In Wolfgang Ernst, *Digital Memory and the Archive*, ed. Jussi Parikka, 113–40. Minneapolis: University of Minnesota Press.

Derrida, Jacques, *Archive Fever: A Freudian Impression* (translated by Eric Prenowitz) 1996. Chicago: University of Chicago Press, 113 pp. (any edition)

Fossati, Giovanna, *From Grain to Pixel: The Archival Life of Film in Transition*. 2018. Amsterdam: Amsterdam UP. 423 pp. Latest edition.  
<https://library.oopen.org/handle/20.500.12657/24964>

Heftberger, Adelheid: 2018. „Exploring the Moving Image: The Role of Audiovisual Archives as Partners for Digital Humanities and Cultural Heritage Institutions“. In: Robin Kear, Kate Joranson (eds.): *Digital Humanities, Libraries, and Partnerships. A Critical Examination of Labor, Networks, and Community*. Oxford: Chandos Publishing, 45-57. <https://hcommons.org/deposits/item/hc:18567>

Ingravalle, Grazia: ‘Remixing Early Cinema: Historical Explorations at the EYE Film Institute Netherlands’, *The Moving Image*, Volume 15, Number 2, Fall 2015, pp. 82-97.

Lameris, Bregt G., *The Film Museum Practice and Film Historiography: The Case of the Nederlands Filmmuseum (1946-2000)*. 2017. Amsterdam: Amsterdam University Press. 270 pp. Latest edition. (Selection) Open access:  
<https://library.oopen.org/handle/20.500.12657/28447>

Noordegraaf, Julia, Saba, Cosetta G., Le Maître, Barbara & Hediger, Vinzenz (eds.) *Preserving and exhibiting media art: challenges and perspectives*. 2013. Amsterdam: Amsterdam University Press, 428 pp. Latest edition. (Selection, 80 pp.) Open access:  
<https://library.oopen.org/handle/20.500.12657/33232>

Prelinger, Rick, Tomislav Medak, Marcel Mars & Andrew Lison (2019). *Archives. 2019*. Minneapolis: University of Minnesota Press / meson press, pp. 1-46. Latest edition. (eBook, open access: <https://meson.press/wp-content/uploads/2019/08/978-3-95796-150-1-Archives.pdf>)

Thylstrup, Nanna Bonde, Agostinho, Daniela, D'Ignazio, Catherine, Veel, Kristin & Ring, Annie (eds.) (2021). *Uncertain archives: critical keywords for big data*. Cambridge, Massachusetts: The MIT Press, 624 pp. (Selection, 100 pp.) Latest edition.

The Moving Image. Special Issue: *Digital Humanities and/in Film Archives*. Eds. Dimitrios Latsis, Grazia Ingravalle. Volume 17, Number 2, Fall 2017.

*VIEW Journal of European Television History and Culture, Audiovisual & Digital Humanities*, eds A. Fickers., Snickars, P. and Williams, M.J., Volume 7 - Issue 14 – 2018 (Selection) <https://www.viewjournal.eu/18/volume/7/issue/14/>

Compendium of journal articles provided by the department, ca 80 p.

### **Module 3. Degree project. 15 credits**

*Svenska skrivregler*. Published by Språkrådet (3rd, extended edition) Stockholm: Liber, 2008. 263 p. ISBN 9789147084609

Åberg, Anders. *Att skriva uppsats i filmvetenskap* (compendium) 19 p.